

P O E M S

BY

M R. G R A Y. *[Poetical
works]*

G L A S G O W :

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M. R. G. A. Y.

GLASGOW

PRINTED AND SOLD BY ARTHUR LEITCH

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GLASGOW

T H E C O N T E N T S.

	Page
Ode on the Spring	1
Ode on the Death of a Favourite Cat, who was drowned in a vase of gold fishes	4
Ode on a distant prospect of Eton-College	6
Ode to Adversity	11
The Progress of Poesy ; a Pindaric Ode	13
The Bard ; a Pindaric Ode	21
The Fatal Sisters, from the Norse tongue	30
The descent of Odin, from the Norse tongue	35
The Triumphs of Owen. A fragment. From the Welch	40
Elegy written in a Country Church-yard	42
The Epitaph	47
Ode to Music	48

THE CONTENTS

1	On the Spring
2	On the Death of a Friend, who was distinguished in a late war
3	On a distant prospect of a new College
4	On a friend's journey
5	The Progress of Time: a Meditative Poem
6	The Poet's Complaint
7	The Royal Society, from a new tongue
8	The death of Olin, from the North tower
9	The Triumph of Olin, a fragment from the North tower
10	On a friend's journey
11	On a friend's journey
12	On a friend's journey
13	On a friend's journey
14	On a friend's journey
15	On a friend's journey
16	On a friend's journey
17	On a friend's journey
18	On a friend's journey
19	On a friend's journey
20	On a friend's journey
21	On a friend's journey
22	On a friend's journey
23	On a friend's journey
24	On a friend's journey
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87	On a friend's journey
88	On a friend's journey
89	On a friend's journey
90	On a friend's journey
91	On a friend's journey
92	On a friend's journey
93	On a friend's journey
94	On a friend's journey
95	On a friend's journey
96	On a friend's journey
97	On a friend's journey
98	On a friend's journey
99	On a friend's journey
100	On a friend's journey

P O E M S.

O D E

ON THE

S P R I N G.

I.

LO! where the rosy-bosom'd hours,
Fair Venus' train appear,
Disclose the long-expecting flowers,
And wake the purple year!
The Attic warbler pours her throat
Responsive to the cuckow's note,
The untaught harmony of Spring:
While, whispering pleasures as they fly,
Cool Zephyrs, through the clear blue sky,
Their gather'd fragrance fling.

II.

Where-e'er the oak's thick branches stretch
A broader browner shade,
Where-e'er the rude and moss-grown beech
O'er-canopies the glade; *
Beside some water's rushy brink,
With me the Muse shall sit, and think,

* ——— a bank

O'er-canopied with luscious woodbine—

Shakespeare's Midsummer night's Dream.

A

ON THE SPRING.

(At ease reclin'd in rustic state)
 How vain the ardor of the croud,
 How low, how indigent, the proud,
 How little are the great.

III.

Still is the toiling hand of Care;
 The panting herds repose;
 Yet hark, how through the peopled air
 The busy murmur glows!
 The insect-youth are on the wing,
 Eager to taste the honied Spring,
 And float amid the liquid noon;
 Some lightly o'er the current skim,
 Some show their gaily-gilded trim,
 Quick-glancing to the sun. †

IV.

To Contemplation's sober eye ‡
 Such is the race of man;
 And they that creep, and they that fly,
 Shall end where they began.
 Alike the busy and the gay
 But flutter through life's little day,

* Nare per aestatem liquidam——

Virg. Geor. lib. 4.

† —— sporting with quick glance,
 Shew to the sun their wav'd coats drop'd with gold.
 Milton's Paradise Lost, book 7.

‡ While insects from the threshold preach, &c.

M. Green in the Grotto.
 Doddsley's Miscellanies, vol. 5. p. 161.

ON THE SPRING.

3

In Fortune's varying colours drest;
Brush'd by the hand of rough Mischance,
Or chill'd by Age, their airy dance
They leave, in dust to rest.

V.

Methinks I hear, in accent low,
The sportive kind reply;
Poor Moralist! and what art thou!
A solitary fly!
Thy joys no glittering female meets,
No hive hast thou of hoarded sweets,
No painted plumage to display;
On hasty wings thy youth is flown;
Thy fun is fet, thy Spring is gone—
We frolick, while 'tis May.

A 2

b. 4.

d.
ok 7.

otto.
161.

O D E
O N
T H E D E A T H
O F A
F A V O U R I T E C A T.

I.

'T WAS on a lofty vase's side,
Where China's gayest art had dy'd
The azure flowers that blow;
Demurest of the tabby kind,
The pensive Selima reclin'd,
Gaz'd on the lake below.

II.

Her conscious tail her joy declar'd;
The fair round face, the snowy beard,
The velvet of her paws,
The coat that with the tortoise vies,
Her ears of jet, and emerald eyes,
She saw, and purr'd applause.

III.

Still had she gaz'd; but midst the tide
Two beauteous forms were seen to glide,
The Genii of the stream;
Their scaly armour's Tyrian hue,
Through richest purple, to the view,
Betray'd a golden gleam.

IV.

The hapless nymph, with wonder saw:
A whisker first, and then a claw,
With many an ardent wish,
She stretch'd, in vain, to reach the prize.
What female heart can gold despise?
What cat's averse to fish?

V.

Presumptuous maid! with looks intent
Again she stretch'd, again she bent,
Nor knew the gulf between;
(Malignant Fate sat by, and smil'd)
The slippery verge her feet beguil'd;
She tumbled headlong in.

VI.

Eight times emerging from the flood,
She mew'd to every watery god,
Some speedy aid to send.
No Dolphin came, no Nereid stir'd,
No cruel Tom, nor Susan heard.
A favourite has no friend.

VII.

From hence, ye beauties, undeceiv'd,
Know, one false step is ne'er retriev'd,
And be with caution bold.
Not all that tempts your wandering eyes
And heedless hearts, is lawful prize;
Nor all, that glisters, gold.

O D E
ON
A D I S T A N T P R O S P E C T
O F
E T O N - C O L L E G E .

ΑΝΘΡΩΠΟΣ ΊΚΑΝΗ ΠΡΟΦΑΣΙΣ ΕΙΣ ΤΟ ΔΥΤΤΧΕΙΝ.
M E N A N D E R .

I.

Y E distant spires, ye antique towers,
That crown the wat'ry glade,
Where grateful Science still adores
Her Henry's holy shade : *
And ye, that from the stately brow
Of Windsor's heights th' expanse below
Of grove, of land, of mead survey,
Whose turf, whose shade, whose flowers among
Wanders the hoary Thames along
His silver-winding way.

II.

Ah happy hills ! ah pleasing shade !
Ah fields, belov'd in vain !
Where once my careless childhood stray'd
A stranger yet to pain !

* King Henry VI. founder of the College.

PROSPECT OF ETON-COLLEGE. 7

I feel the gales, that from ye blow,
A momentary bliss bestow,
As waving fresh their gladsome wing,
My weary soul they seem to soothe,
And, redolent of joy and youth, *
To breathe a second spring.

III.

Say, father Thames, for thou hast seen
Full many a sprightly race,
Disporting on thy margent green,
The paths of pleasure trace;
Who foremost now delight to cleave,
With pliant arms, thy glassy wave?
The captive linnet which enthrall?
What idle progeny succeed
To chace the rolling circle's speed,
Or urge the flying ball?

IV.

While some, on earnest business bent,
Their murmuring labours ply,
'Gainst graver hours, that bring constraint
To sweeten liberty;
Some bold adventurers disdain
The limits of their little reign,
And unknown regions dare descry;
Still as they run they look behind,
They hear a voice in every wind,
And snatch a fearful joy.

* And bees their honey redolent of spring.

Dryd. Fab. on the Pyth. Phil. from Ovid.

3 PROSPECT OF ETON-COLLEGE.

V.

Gay Hope is theirs, by Fancy fed,
Less pleasing when possess'd;
The tear forgot as soon as shed,
The sun-shine of the breast.
Theirs buxom Health of rosy hue,
Wild Wit, Invention ever new,
And lively Chear of Vigour born;
The thoughtless day, the easy night,
The spirits pure, the slumbers light,
That fly th' approach of morn.

VI.

Alas! regardless of their doom,
The little victims play!
No sense have they of ills to come,
No care beyond to-day.
Yet see, how all around them wait
The ministers of human fate,
And black Misfortune's baleful train!
Ah, show them where in ambush stand,
To seize their prey, the murderous band!
Ah, show them they are men!

VII.

These shall the fury passions tear,
The vultures of the mind,
Disdainful Anger, pallid Fear,
And Shame, that skulks behind;
Or pining Love, shall waste their youth;
Or Jealousy, with wrankling tooth,
That inly gnaws the secret heart;
And Envy wan, and faded Care,

PROSPECT OF ETON-COLLEGE. 9

Grim-visag'd comfortless Despair,
And Sorrow's piercing dart.

VIII.

Ambition this shall tempt to rise;
Then whirl the wretch from high,
To bitter Scorn a sacrifice,
And grinning Infamy.
The stings of Falshood those shall try,
And hard Unkindness' alter'd eye,
That mocks the tear it forc'd to flow;
And keen Remorse with blood defil'd,
And moody Madness laughing wild.*
Amidst severest woe.

IX.

Lo, in the vale of Years beneath,
A grisly troop are seen,
The painful family of Death,
More hideous than their queen!
This racks the joints, this fires the veins,
That every labouring sinew strains,
Those in the deeper vitals rage:
Lo, Poverty, to fill the band,
That numbs the soul with icy hand,
And slow-consuming Age!

X.

To each his sufferings: all are men,
Condemn'd alike to groan;
The tender, for another's pain;
Th' unfeeling for his own.

* And Madness laughing in his ireful mood.

Dryden's Palamon and Arcite.

10 PROSPECT OF ETON-COLLEGE.

Yet ah! why should they know their fate!

Since sorrow never comes too late,

And happiness too swiftly flies.

Thought would destroy their paradise.

No more—where ignorance is bliss,

'Tis folly to be wise.

O D E
T O
A D V E R S I T Y.

ΕΥΜΟΕΡΕΙ
ΣΩΦΡΟΝΕΙΝ ΤΠΟΣΤΕΝΟΤ.

ÆSCH. IN RUM.

I.

DAUGHTER of Jove, relentless power,
Thou tamer of the human breast,
Whose iron scourge, and torturing hour,
The bad affright, afflict the best!
Bound in thy adamantine chain,
The proud are taught to taste of pain,
And purple tyrants vainly groan
With pangs unfelt before, unpitied and alone.

II.

When first thy Sire to send on earth
Virtue, his darling child, design'd,
To thee he gave the heav'nly birth,
And bade to form her infant-mind.
Stern rugged nurse! thy rigid lore
With patience many a year she bore:
What sorrow was, thou bad'st her know,
And from her own she learn'd to melt at others woe.

III.

Scar'd at thy frown terrific, fly
Self-pleasing Folly's idle brood,
Wild Laughter, Noise, and thoughtless Joy;
And leave us leisure to be good.

Light they disperse; and with them go
 The summer-friend, the flattering foe;
 By vain Prosperity receiv'd,
 To her they vow their truth, and are again believ'd.

IV.

Wisdom, in sable garb array'd,
 Immers'd in rapturous thought profound,
 And Melancholy, silent maid,
 With leaden eye, that loves the ground,
 Still on thy solemn steps attend;
 Warm Charity, the general friend,
 With Justice to herself severe,
 And Pity dropping soft the sadly-pleasing tear.

V.

O gently on thy suppliant's head,
 Dread Goddess, lay thy chastening hand!
 Not in thy Gorgon-terrors clad,
 Nor circled with the vengeful band
 (As by the impious thou art seen)
 With thundering voice, and threatening mien,
 With screaming Horror's funeral cry,
 Despair, and fell Disease, and ghastly Poverty.

VI.

Thy form, benign, O Goddess, wear,
 Thy milder influence impart,
 Thy philosophic train be there,
 To soften, not to wound my heart;
 The generous spark extinct revive,
 Teach me to love, and to forgive,
 Exact my own defects to scan,
 What others are to feel, and know myself a man.

THE
PROGRESS

OF
POESY,

A PINDARIC ODE.

ΦΩΝΑΝΤΑ ΣΥΝΕΤΟΙΣΙΝ ΕΣ

ΔΕ ΤΟ ΠΑΝ ΕΡΜΗΝΕΩΝ

ΧΑΤΙΖΕΙ.

PINDAR. OLYMP. II.

I. I.

AWAKE, Aeolian lyre, awake,

And give to rapture all thy trembling strings.

From Helicon's harmonious springs

A thousand rills their mazy progress take :

* Awake, my glory, awake, lute and harp.

PSALMS.

Pindar stiles his own poetry, with its musical accompaniments,

Αἰολικὴ μολπή, Αἰόλιδες χορταί, Αἰολιδῶν πνοαὶ αὐλῶν

" Aeolian song, Aeolian strings, the breath of the

" Aeolian flute."

The subject and simile, as usual with Pindar, are here united : the various sources of Poetry, which gives life and lustre to all its touches, are here described ; as well in its quiet majestic progress, enriching every subject,

The laughing flowers, that round them blow,
 Drink life and fragrance, as they flow.
 Now the rich stream of music winds along,
 Deep, majestic, smooth, and strong,
 Through verdant vales, and Ceres' golden reign:
 Now rowling down the steep amain,
 Headlong, impetuous, see it pour:
 The rocks, and nodding groves, rebellow to the roar.

1. 2.
 Oh! Sovereign of the willing soul,*
 Parent of sweet and solemn-breathing airs,
 Enchanting shell! the fullen Cares,
 And frantic Passions hear thy soft controul.
 On Thracia's hills the lord of war
 Has curb'd the fury of his car,
 And drop'd his thirsty lance, at thy command.
 Perching on the sceptred hand†
 Of Jove, thy magic lulls the feather'd king
 With ruffled plumes, and flagging wing:
 Quench'd in dark clouds of slumber lie
 The terror of his beak, and lightnings of his eye.

otherwise dry and barren, with all the pomp of diction, and luxuriant harmony of numbers; as in its more rapid and irresistible course, when swoln and hurried away by the conflict of tumultuous passions.

* Power of harmony to calm the turbulent passions of the soul. The thoughts are borrowed from the first Pythia, of Pindar.

† This is a weak imitation of some beautiful lines in the same ode.

I. 3.

Thee the voice, the dance, obey, *
 Temper'd to thy warbled lay.
 O'er Idalia's velvet-green
 The rosy-crowned Loves are seen
 On Cytherea's day
 With antic Sports, and blue-ey'd Pleasures,
 Frisking light in frolic measures;
 Now pursuing, now retreating,
 Now in circling troops they meet;
 To brisk notes in cadence beating
 Glance their many-twinkling feet. †
 Slow melting strains their Queen's approach declare:
 Where-e'er she turns, the Graces homage pay.
 With arms sublime, that float upon the air,
 In gliding state she wins her easy way:
 O'er her warm cheek, and rising bosom, move,
 The bloom of young Desire, and purple light of Love. ‡

II. 1.

Man's feeble race what ills await, ||
 Labour and Penury, the racks of Pain,

* Power of harmony to produce all the graces of motion in the body.

† Μαρμαρυγὰς θνήτο ποδῶν θαυμάζε δὲ θυμῷ.

Hom. Od. 9.

‡ Λάμπει δ' ἐπὶ πορφυρέῃσι

Παράνσι φῶς ἔρωτος.

Phrynichus, apud Athenaeum.

|| To compensate the real and imaginary ills of life, the Muse was given us by the same Providence, that sends the day, by its chearful presence, to dispel the gloom and terrors of the night.

Disease, and Sorrow's weeping train,
 And Death, sad refuge from the storms of Fate!
 The fond complaint, my song, disprove,
 And justify the laws of Jove.
 Say, has he given in vain the heavenly Muse?
 Night, and all her sickly dews,
 Her spectres wan, and birds of boding cry,
 He gives to range the dreary sky;
 Till down the eastern cliffs afar
 Hyperion's march they spy, and glittering shafts of war.

II. 2.

In climes beyond the solar road, †
 Where shaggy forms o'er ice-built mountains roam,
 The Muse has broke the twilight-gloom, †
 To cheer the shivering nations dull abode.

* Or seen the morning's well-appointed star

‡ Come marching up the eastern hill afar.

Cowley.

† Extensive influence of poetic genius over the remotest and most uncivilized nations: its connection with liberty, and the virtues that naturally attend on it. See the Erse, Norwegian, and Welch fragments, the Lapland and American songs, &c.

Extra anni solisque vias——

Virgil.

Tutta lontana dal camin del sole——

Petrarch. Canz. 3. 2.

‡ Progress of Poetry from Greece to Italy, and from Italy to England. Chaucer was not unacquainted with the writings of Dante or of Petrarch. The Earl of Surrey, and Sir Thomas Wyatt had travelled in Italy, and formed their taste there. Spencer imitated the

And oft, beneath the odorous shade
 Of Chili's boundless forests laid,
 She deigns to hear the savage youth repeat,
 In loose numbers wildly-sweet,
 Their feather-cinctur'd chiefs, and dusky loves.
 Her track, where-e'er the Goddess roves,
 Glory pursue, and generous Shame,
 Th' unconquerable mind, and Freedom's holy flame.

II. 3.

Woods, that wave o'er Delphi's steep, †
 Isles, that crown th' Egean deep,
 Fields, that cool Ilyssus laves,
 Or where Meander's amber waves
 In lingering labyrinths creep,
 How do your tuneful echoes languish,
 Mute, but to the voice of Anguish!
 Where each old poetic mountain
 Inspiration breath'd around;
 Every shade and hallow'd fountain
 Murmur'd deep a solemn sound;
 Till the sad Nine, in Greece's evil hour,
 Left their Parnassus for the Latian plains.
 Alike they scorn the pomp of Tyrant Power,
 And Coward-Vice, that revels in her chains.
 When Latium had her lofty spirit lost,
 They fought, oh Albion, next thy sea-encircled coast.

Italian writers, and Milton improved on them: but this school expired soon after the Restoration, and a new one arose on the French model, which has subsisted ever since.

† Vid. preceding note.

III. 1.

Far from the sun and summer-gale, *
 In thy green lap was Nature's darling laid,
 What time, where lucid Avon stray'd,
 To him the mighty mother did unveil
 Her awful face: the dauntless child
 Stretch'd forth his little arms, and smil'd.
 This pencil take, she said, whose colours clear
 Richly paint the vernal year:
 Thine too these golden keys, immortal boy!
 This can unlock the gates of Joy:
 Of Horror that, and thrilling Fears,
 Or ope the sacred source of sympathetic tears.

III. 2.

Nor second he, that rode sublime †
 Upon the seraph-wings of Ecstasy,
 The secrets of th' abyss to spy.
 He pass'd the flaming bounds of Place and Time. ‡
 The living throne, the sapphire-blaze, ||
 Where angels tremble while they gaze,
 He saw; but, blasted with excess of light,
 Closed his eyes in endless night. §

* Shakespear.

† Milton.

‡ —flammanitia moenia mundi.

Lucret.

|| For the spirit of the living creature was in the wheels—and above the firmament, that was over their heads, was the likeness of a throne, as the appearance of a sapphire stone—this was the appearance of the glory of the Lord.

Ezek. I. 20, 26, 28.

§ Οφθαλμῶν μὲν ἄμερσι, δίδυ δ' ἠδῶαν αἰσθῆν.

Hom. Odys.

Behold, where Dryden's less presumptuous car
Wide o'er the fields of glory bear
Two courfers of ethereal race, *
With necks in thunder cloath'd, and long-resounding
pace. †

III. 3.

Hark, his hands the lyre explore!
Bright-ey'd Fancy, hovering o'er,
Scatters from her pictur'd urn
Thoughts that breathe, and words that burn. ‡
But ah! 'tis heard no more—— ||
O Lyre divide, what daring spirit
Wakes thee now? Though he inherit
Nor the pride, nor ample pinion,
That the Theban Eagle bear, §

* Meant to express the stately march and sounding energy of Dryden's rhymes.

† Hast thou clothed his neck with thunder? Job.

‡ Words that weep, and tears that speak. Cowley.

|| We have had in our language no other odes of the sublime kind, than that of Dryden on St. Cecilia's day: for Cowley, who had his merit, yet wanted judgment, stile, and harmony for such a task. That of Pope is not worthy of so great a man. Mr Maſon indeed, of late days, has touch'd the true chords, and with a masterly hand, in some of his choruses; above all in the last of Caractacus.

Hark! heard you not yon footstep dread? &c.

§ Διὸς πρὸς ὄρνιθα θῆον. Olymp. 2. Pindar compares himself to that bird, and his enemies to ravens, that croak and clamour in vain below, while it pursues its flight, regardless of their noise.

Sailing with supreme dominion
Through the azure deep of air :
Yet oft before his infant-eyes would run
Such forms, as glitter in the Muse's ray
With orient hues, unborrow'd of the sun :
Yet shall he mount, and keep his distant way
Beyond the limits of a vulgar fate,
Beneath the Good how far—but far above the Great.

THE
B A R D,

A
PINDARICK ODE.

The following Ode is founded on a tradition current in Wales, that Edward the First, when he compleated the conquest of that country, ordered all the Bards, that fell into his hands, to be put to death:

I. I.

‘ RUIN seize thee, ruthless King!
 ‘ Confusion on thy banners wait,
 ‘ Though fann’d by Conquest’s crimson wing,
 ‘ They mock the air with idle state! †
 ‘ Helm, nor Hauberk’s § twisted mail,
 ‘ Nor even thy virtues, Tyrant, shall avail
 ‘ To save thy secret soul from nightly fears,
 ‘ From Cambria’s curse, from Cambria’s tears!’
 Such were the sounds, that o’er the crested pride *
 Of the first Edward scatter’d wild dismay,
 As down the steep of Snowdon’s ‡ shaggy side
 He wound, with toilsome march, his long array.

† Mocking the air with colours idly spread.

Shakespear, K. John.

§ The Hauberk was a texture of steel ringlets or links interwoven, forming a coat of mail, that sat close to the body, and adapted itself to all its motions.

* The crested adder’s pride. Dryd. Ind. Queen.

‡ SNOWDON was a name given by the Saxons to that mountainous tract, which the Welch themselves call

Stout Glo'ster * stood aghast in speechless trance;
To arms! cry'd Mortimer, and couch'd his quivering lance.

I. 2.

On a rock, whose haughty brow
Frowns o'er old Conway's foaming flood,
Robed in the fable garb of woe,
With haggard eyes the Poet stood;
(Loose his beard, and hoary hair †
Stream'd, like a meteor, to the troubled air) ‡
And with a master's hand, and prophet's fire,
Struck the deep sorrows of his lyre.

* Hark how each giant-oak, and desert cave,
‡ Sighs to the torrent's awful voice beneath!

Craigian-Eryri: it included all the highlands of Caernarvonshire and Merionethshire, as far east as the river Conway. R. Hygden, speaking of the castle built there by K. Edward the First, says, 'Ad ortum amnis Conway' 'ad clivum montis Erery;' and Matthew of Westminster (ad ann. 1283) 'Apud Aberconway, "ad pedes montis "Snowdoniae" fecit erigi castrum forte.'

* Gilbert de Clare, surnamed the Red, Earl of Gloucester and Hertford, son-in-law to K. Edward. Edmond de Mortimer Lord of Wigmore. They both were Lords-Marchers, whose lands lay on the borders of Wales, and probably accompanied the King in this expedition.

† The image was taken from a well-known picture of Raphael, representing the supreme Being in the vision of Ezekiel. There are two of these paintings, both believed original, one at Florence, the other at Paris.

‡ Shone, like a meteor, streaming to the wind.

Milton's P. 108.

- ' O'er thee oh King! their hundred arms they wave,
 ' Revenge on thee in hoarser murmurs breathe;
 ' Vocal no more, since Cambria's fatal day,
 ' To high-born Hoel's harp, or soft Llewellyn's lay.

I. 3.

- ' Cold is Cadwallo's tongue,
 ' That hush'd the stormy main:
 ' Brave Urien sleeps upon his craggy bed:
 ' Mountains, ye mourn in vain
 ' Modred, whose magic song
 ' Made huge Plinlimmon bow his cloud-top'd head.
 ' On dreary Arvon's † shore they lie,
 ' Smear'd with gore, and ghastly pale:
 ' Far, far aloof th' affrighted ravens sail;
 ' The famish'd eagle § screams, and passes by.
 ' Dear lost companions of my tuneful art,
 ' Dear, as the light that visits these sad eyes,

† The shores of Caernarvonshire opposite to the isle of Anglesey.

§ Cambden and others observe, that eagles use annually to build their eyry among the Rocks of Snowdon, which from thence as many think, were named by the Welch 'Craigian-Eryri,' that is, 'the craigs of the eagles.' At this day, as I am told, the highest point of Snowdon is called 'The Eagle's Nest.' That bird is certainly no stranger to this island, as the Scots, and the people of Cumberland, Westmoreland, &c. can testify: it even has built its nest in the Peak of Derbyshire. See Willeughby's Ornithol. published by Ray.

‘ Dear, as the ruddy drops that warm my heart, *
 ‘ Ye died, amidst your dying country’s cries—
 ‘ No more I weep. They do not sleep.
 ‘ On yonder cliffs, a grisly band,
 ‘ I see them sit : they linger yet,
 ‘ Avengers of their native land :
 ‘ With me in dreadful harmony they join,
 ‘ And weave with bloody hands the tissue of thy line. †

II. 1.

“ Weave the warp, and weave the woof,
 “ The winding-sheet of Edward’s race.
 “ Give ample room, and verge enough
 “ The characters of hell to trace.
 “ Mark the year, and mark the night,
 “ When Severn shall re-echo with affright ‡
 “ The shrieks of death, through Berkley’s roofs that ring,
 “ Shrieks of an agonizing King!
 “ She-wolf of France, || with unrelenting fangs
 “ That tear’st the bowels of thy mangled mate,
 “ From thee be born, who o’er thy country hangs §
 “ The scourge of Heav’n. What terrors round him wait!
 “ Amazement in his van, with Flight combin’d,
 “ And Sorrow’s faded form, and Solitude behind.

* As dear to me as are the ruddy drops
 That visit my sad heart. Shakesp. Julius Caesar.

† See the Norwegian ode that follows.

‡ Edward II. cruelly murdered in Berkley-castle.

|| Isabel of France his adulterous Queen.

§ Triumphs of Edward III. in France.

II. 2.

- “ Mighty Victor, mighty Lord,
 “ Low on his funeral couch he lies! *
 “ No pitying heart, no eye, afford
 “ A tear to grace his obsequies.
 “ Is the fable warrior fled? †
 “ Thy son is gone. He rests among the dead.
 “ The swarm, that in thy noon tide beam were born?
 “ Gone to salute the rising Morn.
 “ Fair laughs the Morn, and soft the Zephyr blows, ‡
 “ While proudly riding o’er the azure realm
 “ In gallant trim the gilded vessel goes;
 “ Youth on the prow, and Pleasure at the helm:
 “ Regardless of the sweeping Whirlwind’s sway,
 “ That, hush’d in grim Repose, expects his evening-prey.

II. 3.

- “ Fill high the sparkling bowl, §
 “ The rich repast prepare,

* Death of that King abandoned by his children, and even robbed in his last moments by his courtiers and his mistress.

† Edward the Black Prince, dead sometime before his father.

‡ Magnificence of Richard II.’s reign. See Froissard, and other contemporary writers.

§ Richard II. (as we are told by Archbishop Scroop and the confederate Lords in their manifesto, by Thomas of Walsingham, and all the older writers) was starved to death. The story of his assassination by Sir Piers of Exon is of much later date.



" Rest of a crown he yet may share the feast:
 " Close by the regal chair
 " Fell Thirst and Famine scowl
 " A baleful smile upon their baffled guest.
 " Heard ye the din of battle bray, *
 " Lance to lance, and horse to horse?
 " Long years of havoc urge their destin'd course,
 " And through the kindred squadrons mow their way.
 " Ye towers of Julius, London's lasting shame, †
 " With many a foul and midnight murder fed,
 " Revere his consort's faith, ‡ his father's fame, ||
 " And spare the meek usurper's holy head. §
 " Above, below, the rose of snow, ¶
 " Twined with her blushing foe we spread;
 " The bristled boar, ** in infant-gore,
 " Wallows beneath the thorny shade,

* Ruinous civil wars of York and Lancaster.

† Henry VI. George Duke of Clarence, Edward V. and Richard Duke of York, believed to have been secretly murdered in the Tower of London. The oldest part of that structure is vulgarly attributed to Julius Caesar.

‡ Margaret of Anjou, a woman of heroic spirit, who struggled hard to save her husband and her crown.

|| Henry V.

§ Henry VI. very near being canonized. The line of Lancaster had no right of inheritance to the crown.

¶ The White and Red Roses, devices of the two branches of York and Lancaster.

** The Silver Boar was the badge of Richard III. whence he was usually known in his own time by the name of the Boar.

“ Now, Brothers, bending o’er th’ accursed loom,
 “ Stamp we our vengeance deep, and ratify his doom.

III. 1.

“ Edward, lo! to sudden fate
 “ (Weave we the woof. The thread is spun.)
 “ Half of thy heart we consecrate. *
 “ (The web is wove. The work is done.)”
 ‘ Stay, oh stay! nor thus forlorn
 ‘ Leave me unblest’d, unpitied, here to mourn.
 ‘ In yon bright tract, that fires the western skies,
 ‘ They melt, they vanish from my eyes.
 ‘ But oh! what solemn scenes on Snowdon’s height
 ‘ Descending slow their glittering skirts unroll?
 ‘ Visions of glory! spare my aching sight,
 ‘ Ye unborn ages, croud not on my soul!
 ‘ No more our long-lost Arthur we bewail. †
 ‘ All hail, ye genuine Kings, Britannia’s issue, hail!

* Eleanor of Castille died a few years after the conquest of Wales. The heroic proof she gave of her affection for her lord is well known. The monuments of his regret and sorrow for the loss of her, are still to be seen at Northampton, Gaddington, Waltham, and in several other places.

† Accession of the line of Tudor. It was the common belief of the Welch nation, that King Arthur was still alive in Fairyland, and should return again to reign over Britain. Both Merlin and Taliesin had prophesied, that the Welch should regain their sovereignty over this island; which seemed to be accomplished in the house of Tudor.

III. 2.

- ' Girt with many a Baron bold
- ' Sublime their starry fronts they rear;
- ' And gorgeous Dames; and Statesmen old
- ' In bearded majesty, appear.
- ' In the midst, a form divine!
- ' Her eye proclaims her of the Briton-line;
- ' Her lion-port, her awe-commanding face, *
- ' Attemper'd sweet to virgin-grace.
- ' What strings symphonious tremble in the air!
- ' What strains of vocal transport round her play!
- ' Hear from the grave, great Talieffin, † hear;
- ' They breathe a soul to animate thy clay.
- ' Bright rapture calls, and soaring, as she sings,
- ' Waves in the eye of heaven her many-colour'd wings.

III. 3.

- ' The verse adorn again
- ' Fierce War, and Faithful Love, ‡

* Speed, relating an audience given by Queen Elizabeth to Paul Dizianlinski ambassador of Poland, says,
 " And thus she lion-like rising daunted the malapert
 " orator no less with her stately port and majestic
 " deporture, than with the tartness of her princelie
 " checks."

† Talieffin, chief of the Bards, flourished in the sixth century. His works are still preserved, and his memory held in high veneration among his countrymen.

‡ Fierce wars and faithful loves shall moralize my song.

Spencer's Proëme to the Fairy Queen.

- ‘ And Truth severe by Fairy Fiction drest.
 - ‘ In Buskin’d measures move §
 - ‘ Pale Grief, and pleasing Pain,
 - ‘ With Horror, tyrant of the throbbing breast.
 - ‘ A voice, as of the cherub-choir, *
 - ‘ Gales from blooming Eden bear;
 - ‘ And distant warblings lessen on my ear, †
 - ‘ That lost in long futurity expire.
 - ‘ Fond impious man, think’st thou, yon sanguine cloud,
 - ‘ Rais’d by thy breath, has quench’d the orb of day!
 - ‘ To-morrow he repairs the golden flood,
 - ‘ And warms the nations with redoubled ray.
 - ‘ Enough for me : with joy I see
 - ‘ The different doom our fates assign.
 - ‘ Be thine Despair, and sceptred Care ;
 - ‘ To triumph, and to die, are mine.’ •
- He spoke, and headlong, from the mountain’s height,
Deep in the roaring tide, he plung’d to endless night.
-

§ Shakespear.

* Milton.

† The succession of poets after Milton’s time.

ADVERTISEMENT.

THE author once had thoughts, in concert with a friend, of giving A HISTORY OF ENGLISH POETRY: in the introduction to it he meant to have produced some specimens of the stile, that reigned in antient times among the neighbouring nations, or those who had subdued the greater part of this island, and were our progenitors. The following three imitations made a part of them.

He has long since drop'd his design; especially after he heard, that it was already in the hands of a person well qualified to do it justice both by his taste, and his researches into antiquity.

FATAL SISTERS, *

FROM THE NORSE TONGUE.

IN the eleventh century, Sigurd Earl of the Orkney islands went, with a fleet of ships, and a considerable body of troops, into Ireland, to the assistance of Sigtryg with the silken beard, who was making war on his father-in-law Brian King of Dublin. The Earl and all his forces were cut to pieces, and Sigtryg was in danger of a total defeat; but the enemy had a greater loss by the death of Brian their King, who fell in the action.

On Christmas-day (the day of the battle) a native of Caithness in Scotland saw, at a distance, a number of persons, on horseback, riding full speed towards a hill, and seeming to enter into it. Curiosity led him to follow them; till, looking through an opening in the rocks, he saw twelve gigantic figures resembling women: they were all employed about a loom, and as they wove, they sung the following dreadful song; which when they had finished, they tore the web into twelve pieces, and each taking her portion, galloped six to the north, and as many to the south.

* The VALKYRIUR were female divinities, servants of Odin, or Woden, in the Gothic mythology: their name signifies 'Chusers of the slain.' They were mounted on swift horses, with drawn swords in their hands; and in the throng of battle selected such as were destin'd to slaughter, and conducted them to Valhalla (the hall of Odin, or paradise of the brave) where they attended

VIT T E R O R P I T

F Y R I R V A L F A L L I — *

I.

NOW the storm begins to lower:
 (Haste, the loom of hell prepare)
 Iron fleet of arrowy shower †
 Hurtles in the darken'd air. ‡

II.

Glittering lances are the loom,
 Where the dusky warp we strain,
 Weaving many a soldier's doom,
 Orkney's woe, and Randver's bane.

III.

See the grisly texture grow!
 'Tis of human entrails made.
 And the weights, that play below,
 Each a gasping warrior's head.

IV.

Shafts, for shuttels, dip'd in gore,
 Shoot the trembling cords along!
 Sword, that once a Monarch bore,
 Keep the tissue close and strong!

the banquet, and served the departed heroes with horns
 of mead and ale.

* From the Orcades of Thormodus Torfaeus.

Hafniae 1697. Fol.

† How quick they wheel'd, and flying behind them shot
 Sharp fleet of arrowy shower— Milton's Par. Re.

‡ The noise of battle hurtled in the air.

Shakespear's Julius Caesar.

V.

Mista, black terrific maid,
Sangrida, and Hilda, see!
Join the waiward work to aid:
'Tis the woof of victory.

VI.

Ere the ruddy sun be set,
Pikes must shiver, jav'lins sing,
Blade with clattering buckler meet,
Hauberk clash, and helmet ring.

VII.

(Weave the crimson web of war)
Let us go, and let us fly,
Where our friends the conflict share,
Where they triumph, where they die.

VIII.

As the paths of fate we tread,
Wading through th' ensanguin'd field,
Gondula, and Geira, spread
O'er the youthful King your shield.

IX.

We the reins to slaughter give,
Ours to kill, and ours to spare:
Spite of danger he shall live.
(Weave the crimson web of war.)

X.

They, whom once the desert-beech
Pent within its bleak domain,
Soon their ample sway shall stretch
O'er the plenty of the plain.

XI.

Low the dauntless Earl is laid,
Gored with many a gaping wound.

E

Fate demands a nobler head;
Soon a King shall bite the ground.

XII.

Long his loss shall Eirin * weep,
Ne'er again his likeness see;
Long her strains in sorrow steep,
Strains of immortality!

XIII.

Horror covers all the heath,
Clouds of carnage blot the sun.
Sisters, weave the web of death.
Sisters, cease. The work is done.

XIV.

✓ Hail the task, and hail the hands!
Songs of joy and triumph sing;
Joy, to the victorious bands,
Triumph, to the younger King.

XV.

Mortal, thou that hear'st the tale,
Learn the tenor of our song.
Scotland, through each winding vale,
Far and wide the notes prolong.

XVI.

Sisters, hence with spurs of speed!
Each her thundering falchion wield,
Each bestride her fable steed.
Hurry, hurry, to the field!

* Ireland.

THE
DESCENT
OF
ODIN,
FROM THE NORSE TONGUE.

UPREIS ODINN

ALLDA GAUTR——*

UP rose the King of men with speed,
And saddled strait his coal-black steed.
Down the yawning sleep he rode,
That leads to Hela's † drear abode.
Him the dog of darkness spied;
His shaggy throat he open'd wide,
While from his jaws, with carnage fill'd,
Foam and human gore distill'd.
Hoarse he bays with hideous din,
Eyes that glow, and fangs that grin;

* From Bartholinus, *de causis contemnendae mortis*.
Hafniae 1689. 4to.

† NIFLHEIMER was the hell of the Gothic nations,
and consisted of nine worlds, to which were consigned
all such as died of sickness, old age, or by any other
means than in battle: over it presided HELA the God-
dess of death.

And long pursues with fruitless yell
The father of the powerful spell.
Onward still his way he takes
(The groaning earth beneath him shakes)
Till full before his fearless eyes
The portals nine of hell arise.

Right against the eastern gate,
By the moss-grown pile he sat,
Where long of yore to sleep was laid
The dust of the prophetic Maid.
Facing to the northern clime,
Thrice he trac'd the Runic rhyme,
Thrice pronounc'd, in accents dread,
The thrilling verse that wakes the dead :
Till from out the hollow ground
Slowly breath'd a fullen sound.

PROPHETESS.

What call unknown, what charms presume
To break the quiet of the tomb ?
Who thus afflicts my troubled sprite,
And drags me from the realms of night ?
Long on these mouldring bones have beat
The winter's snow, the summer's heat,
The drenching dews, and driving rain.
Let me, let me sleep again.
Who is he, with voice unblest,
That calls me from the bed of rest ?

ODIN.

A traveller to thee unknown,
Is he that calls, a warrior's son.
Thou the deeds of light shalt know ;
Tell me what is done below,

For whom yon glittering board is spread,
Dress'd for whom yon golden bed.

PROPHETESS.

Mantling in the goblet see,
The pure beverage of the bee ;
O'er it hangs the shield of gold :
'Tis the drink of Balder bold.
Balder's head to death is given.
Pain can reach the sons of heaven.
Unwilling I my lips unclofe.
Leave me, leave me to repose.

ODIN.

Once again my call obey.
Prophetess, arise, and say,
What dangers Odin's child await,
Who the author of his fate.

PROPHETESS.

In Hoder's hand the hero's doom,
His brother sends him to the tomb.
Now my weary lips I close.
Leave me, leave me to repose.

ODIN.

Prophetess, my spell obey,
Once again arise, and say,
Who the avenger of his guilt,
By whom shall Hoder's blood be spilt.

PROPHETESS.

In the caverns of the west,
By Odin's fierce embrace compress'd,
A wond'rous boy shall Rinda bear,
Who ne'er shall comb his raven-hair,

Nor wash his visage in the stream,
 Nor see the sun's departing beam,
 Till he on Hoder's corse shall smile
 Flaming on the funeral pile.
 Now my weary lips I close.
 Leave me, leave me to repose.

ODIN.

Yet a while my call obey;
 Prophets, awake, and say,
 What virgins these in speechless woe,
 That bend to earth their solemn brow,
 That their flaxen tresses tear,
 And snowy veils, that float in air.
 Tell me, whence their sorrow's rose.
 Then I leave thee to repose.

PROPHETESS.

Ha! no traveller art thou.
 King of men, I know thee now;
 Mightiest of a mighty line——

ODIN.

No boding maid of skill divine
 Art thou, nor Prophets of good,
 But mother of the giant-brood.

PROPHETESS.

Hie thee hence, and boast at home,
 That never shall enquirer come
 To break my iron-sleep again;
 Till Lok * has burst his tenfold chain.

* Lok is the Evil Being who continues in chains till the Twilight of the Gods approaches, when he shall

Never, till substantial Night
Has reassum'd her ancient right;
Till wrapt in flames, in ruin hurl'd
Sinks the fabrick of the world.

break his confinement; the human race, the stars, and sun, shall disappear; the earth sink in the seas, and fire consume the skies: even Odin himself and his kindred Gods shall perish. For a further explanation of this mythology, see Mallet in his curious introduction to the history of Denmark. 1755. 4to.

THE
T R I U M P H S
O F
O W E N. *

A FRAGMENT. FROM THE WELCH. †

OWEN's praise demands my song,
Owen swift, and Owen strong,
Fairest flower of Rod'rick's stem,
Gwyneth's ‡ shield, and Britain's gem.
He nor heaps his brooded stores,
Nor on all profusely pours;
Lord of every regal art,
Liberal hand, and open heart.

Big with hosts of mighty name,
Squadrons three against him came:
This the force of Eirin || hiding:
Side by side, as proudly riding,
On her shadow, long and gay,
Lochlin § plows the watry way.

* Owen succeeded his father Griffin in the principality of North Wales, A. D. 1120. This battle was fought near forty years afterwards.

† From Mr. Evans' specimens of the Welch poetry. Lond. 1764. 4to.

‡ North Wales.

|| Ireland.

§ Denmark.

THE TRIUMPHS OF OWEN.

41

There the Norman sails afar;
Catch the winds, and join the war.
Black and huge along they sweep,
Burthens of the angry deep.

Dauntless on his native sands
The dragon-son * of Mona stands;
In glittering arms and glory drest,
High he rears his ruby-crest.

There the thundering strokes begin,
There the press, and there the din;
Talymalfra's rocky shore
Echoing to the battle's roar.

Where his glowing eyeballs turn,
Thousand banners round him burn.

Where he points his purple spear,
Hasty, hasty Rout is there;
Marking with indignant eye
Fear to stop, and Shame to fly.

There Confusion, Terror's child,
Conflict fierce, and Ruin wild,
Agony that pants for breath,
Despair and honourable Death. * * * * *

* The dragon-son] The red dragon is the device of Cadwallader, which all his descendents bore on their banner.

E L E G Y

WRITTEN IN

A COUNTRY CHURCH-YARD.

THE Curfew tolls the knell of parting day,*
The lowing herd wind slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness, and to me.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his drony flight,
And drowsy tinklings lull the distant folds;

Save that from yonder ivy-mantled tower
The mopping owl does to the moon complain
Of such, as wandering near her secret bower
Molest her ancient, solitary reign.

Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever laid,
The rude Forefathers of the hamlet sleep.

* ———the knell of parting day,]

—————squilla di lontano

Che paia 'l giorno pianger, che si muore.

Dante. Purgat. l. 8.

The breezy call of incense-breathing Morn,
The swallow twittering from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care;
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share.

Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke:
How jocund did they drive their team afield!
How bow'd the woods beneath their sturdy stroke!

Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure;
Nor Grandeur hear with a disdainful smile,
The short and simple annals of the poor.

The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Awaits alike th' inevitable hour.
The path of glory leads but to the grave.

Nor you, ye proud, impute to these the fault,
If Memory o'er their tomb no trophies raise,
Where through the long-drawn isle and fretted vault
The pealing anthem swells the note of praise.

Can storied urn or animated bust
Back to its mansion call the fleeting breath?

Can Honour's voice provoke the silent dust,
Or Flattery soothe the dull cold ear of Death?

Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands, that the rod of empire might have sway'd,
Or wak'd to ecstasy the living lyre.

But Knowledge to their eyes her ample page
Rich with the spoils of time did ne'er unroll;
Chill Penury repress'd their noble rage,
And froze the genial current of the soul.

Full many a gem of purest ray serene
The dark unfathom'd caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Some village-Hampden, that with dauntless breast
The little tyrant of his fields withstood;
Some mute inglorious Milton here may rest,
Some Cromwell guiltless of his country's blood.

Th' applause of listening senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their history in a nation's eyes,

Their lot forbad : nor circumscrib'd alone
Their growing virtues, but their crimes confin'd;
Forbad to wade through slaughter to a throne,
And shut the gates of mercy on mankind ;

The struggling pangs of conscious Truth to hide,
To quench the blushes of ingenuous Shame,
Or heap the shrine of Luxury and Pride
With incense kindled at the Muse's flame.

Far from the madding crowd's ignoble strife,
Their sober wishes never learn'd to stray:
Along the cool sequester'd vale of life
They kept the noiseless tenor of their way.

Yet even these bones from insult to protect
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture deck'd,
Implores the passing tribute of a sigh.

Their name, their years, spelt by th' unletter'd Muse,
The place of fame and elegy supply;
And many a holy text around she strews,
That teach the rustic Moralist to die.

For who, to dumb Forgetfulness a prey,
This pleasing anxious being e'er resign'd,
Left the warm precincts of the cheerful day,
Nor cast one longing lingering look behind?

On some fond breast the parting soul relies,
Some pious drops the closing eye requires:
Even from the tomb the voice of Nature cries,
Even in our ashes live their wonted fires.*

* Even in our ashes live their wonted fires.]
Ch'i veggio nel pensier, dolce mio fuoco,

For thee, who, mindful of th' unhonour'd dead,
 Dost in these lines their artless tale relate;
 If chance, by lonely Contemplation led,
 Some kindred spirit shall enquire thy fate;

Haply, some hoary-headed swain may say,
 "Oft have we seen him, at the peep of dawn,
 "Brushing with hasty steps the dews away
 "To meet the sun upon the upland land.

"There at the foot of yonder nodding beech,
 "That wreathes its old fantastic roots so high,
 "His listless length at noon-tide would he stretch,
 "And pore upon the brook that babbles by.

"Hard by yon wood now smiling as in scorn;
 "Muttering his wayward fancies he would rove;
 "Now drooping, woeful wan, like one forlorn,
 "Or craz'd with care, or cross'd in hopeless love.

"One morn I miss'd him on the custom'd hill,
 "Along the heath, and near his favourite tree;
 "Another came; nor yet beside the rill,
 "Nor up the lawn, nor at the wood was he:

"The next, with dirges due, in sad array,
 "Slow through the church-way path we saw him born.
 "Approach, and read (for thou canst read) the lay
 "Grav'd on his stone, beneath yon aged thorn."

Fredda una lingua, et due begli occhi chiusi
 Rimaner dopo noi pien di faville. Pet. son. 169.

THE EPI T A P H.

HERE RESTS HIS HEAD UPON THE LAP OF EARTH
A YOUTH, TO FORTUNE AND TO FAME UNKNOWN:
FAIR SCIENCE FROWN'D NOT ON HIS HUMBLE BIRTH,
AND MELANCHOLY MARK'D HIM FOR HER OWN.

LARGE WAS HIS BOUNTY, AND HIS SOUL SINCERE;
HEAVEN DID A RECOMPENCE AS LARGELY SEND:
HE GAVE TO MISERY ALL HE HAD, A TEAR;
HE GAIN'D FROM HEAVEN ('T WAS ALL HE WISH'D) A
FRIEND.

NO FARTHER SEEK HIS MERITS TO DISCLOSE,
OR DRAW HIS FRAILTIES FROM THEIR DREAD ABODE,
(THERE THEY ALIKE IN TREMBLING HOPE REPOSE,)*
THE BOSOM OF HIS FATHER AND HIS GOD.

* (There they alike in trembling hope repose)]

—paventosa speme

Petr. Son. 114.

O D E
T O
M U S I C.

Performed in the Senate-house in CAMBRIDGE, July 1st,
1769, at the Installation of AUGUSTUS HENRY Duke
of Grafton, Chancellor of the University.

Set by Dr. RANDAL, Music Professor.

A I R.

HENCE! avaunt! 'tis holy ground,
Comus and his midnight crew,
And Ignorance with looks profound,
And dreaming sloth of pallid hue,
Mad Sedition's cry prophane,
Servitude that hugs her chain:
Nor, in the consecrated bowers,
Let painted Flattery hide her serpent-train in flowers.

C H O R U S.

Nor Envy base, nor creeping Gain
Dare the Muses walk to stain:
While bright-ey'd Science walks around,
Hence! avaunt! 'tis holy ground.

R E C I T A T I V E.

From yonder realms of empyrean day
Bursts on my ear th' indignant lay!
There sit the fainted Sage, the Bard divine,
The few whom Genius gave to shine

Through every unborn age, and undiscover'd clime;
 Rapt in celestial transport they:
 Yet hither oft a glance from high
 They send of tender sympathy,
 To bless the place, where on their opening soul
 First the genuine ardor stole;
 'Twas Milton struck the deep-ton'd shell,
 And as the choral warblings round him swell,
 Meek Newton's self bends from his state sublime,
 And nods his hoary head, and listens to the rhyme.

A I R.

" Ye brown o'er-arching groves
 " That Contemplation loves,
 " Where willowy Camus lingers with delight,
 " Oft at blush of dawn
 " I've trod your level lawn,
 " Oft woo'd the gleam of Cynthia's silver light,
 " In cloysters dim, far from the haunts of Folly,
 " With Freedom by my side, and soft-ey'd Melancholy."

R E C I T A T I V E.

But hark! the portals sound, and pacing forth,
 With solemn steps and slow,
 High potentates and dames of royal birth
 And mitred fathers in long order go;
 Great Edward, with the lillies on his brow
 From haughty Gallia torn;
 And sad Chatillon, on her bridal morn
 That wept her bleeding love; and princely Clare;
 And Anjou's heroine; and the paler rose,
 The rival of her crown and of her woes;
 And either Henry there,
 The murder'd saint, and the majestic lord

That broke the bonds of Rome.
 Their tears, their little triumphs o'er,
 Their human passions move no more,
 Save Charity that glows beyond the tomb,

[Accompanied.]

All that on Granta's fruitful plain
 Rich streams of regal bounty pour'd,
 And bade their awful fanes and turrets rise,
 To hail their Fitzroy's festal morning come;
 And thus they speak in soft accord
 The liquid language of the skies.

QUARTETTO.

What is grandeur? What is power?
 Heavier toil! Superior pain!
 What the bright reward of gain?
 The grateful memory of the good:
 Sweet is the breath of vernal shower,
 The bee's collected treasure sweet;
 Sweet music's fall, but sweeter yet
 The still small voice of gratitude!

RECITATIVE.

Foremost, and leaning from her golden cloud,
 The venerable Margaret see—
 Welcome, my noble son, she cries aloud,
 To this thy kindred train, and me,
 Pleas'd in thy lineaments to trace
 A Tudor's fire, a Beaufort's grace!

AIR.

Thy liberal heart, thy judging eye
 The flower unheeded shall defery,
 And bid it round heav'n's altar shed
 The fragrance of its blushing head,

Shall raise from earth the latent gem,
To glitter on the diadem!

RECITATIVE.

Lo Granta waits to lead her blooming band,
Not obvious, not obtrusive she;
No vulgar praise, no venal incense flings,
Nor dares with courtly tongue refin'd
Profane thy inborn royalty of mind;
For she reveres herself and thee!
With modest pride, to grace thy youthful brow
The laureat wreaths that Cecil wore she brings,
And to thy just, thy gentle hand
Submits the fasces of her sway,
Whilst spirits blest above, and men below,
Join with glad voice the loud symphonious lay.

GRAND CHORUS.

Through the wild waves as they roar,
With watchful eye, and dauntless mien,
Thy steady course of honour keep;
Nor fear the rocks, nor seek the shore,
The star of Brunswick shines serene,
And gilds the horrors of the deep.

THE END.

TO THE

MEMBERS OF THE

LEGISLATIVE COUNCIL

OF THE PROVINCE OF ONTARIO

IN PARLIAMENT ASSEMBLED

THE 10TH DAY OF JUNE 1892

PRESENTED BY

THE HON. THE ATTORNEY GENERAL

IN RESPONSE TO A RESOLUTION

PASSED BY THE COUNCIL

ON THE 27TH DAY OF MAY 1892

RELATIVE TO THE

PROPOSED AMENDMENTS

TO THE ACT RESPECTING

THE LANDS BELONGING TO THE

PROVINCE OF ONTARIO

IN THE YEAR 1891

AND TO THE

ACT RESPECTING

THE LANDS BELONGING TO THE

PROVINCE OF ONTARIO

IN THE YEAR 1890

AND TO THE

ACT RESPECTING

THE LANDS BELONGING TO THE

PROVINCE OF ONTARIO

IN THE YEAR 1889

AND TO THE

ACT RESPECTING

THE LANDS BELONGING TO THE

PROVINCE OF ONTARIO

IN THE YEAR 1888

AND TO THE

ACT RESPECTING

THE LANDS BELONGING TO THE

PROVINCE OF ONTARIO

IN THE YEAR 1887

AND TO THE

ACT RESPECTING

THE LANDS BELONGING TO THE

PROVINCE OF ONTARIO

IN THE YEAR 1886



